

Syllabus: English 341
“*The Pamela Craze: A Research Seminar*”
Spring 2014

Professor Toni Bowers
Office: FBH 239, Tu 1:20-2:30

In 1740 Samuel Richardson, a London printer, published what turned out to be one of the most influential and controversial novels ever written, *Pamela: or, Virtue Rewarded*. It tells the story of a servant girl who repeatedly resists the sexual overtures of her powerful “master,” Mr. B., and of the supposedly happy ending that her virtuous behavior eventually earns.

The questions about power, class, gender, virtue, and meaning that *Pamela* made visible sparked an enormous amount of writing in its day and ever since. Was Pamela really virtuous, or did she manipulate Mr. B’s desire for her in order to gain wealth and social position? Who is the agent of the seduction in *Pamela*, and who its object? What is the nature of Pamela’s “virtue,” and what is the quality of her “reward?” Is women’s virtue different from men’s? Is marriage necessarily a form of economic exchange, even of prostitution for women? These are some of the questions that *Pamela* raised for readers of the eighteenth century, and that continue to this day to be debated in writing surrounding this controversial work.

In this advanced seminar, we will examine the universe of writings that have emerged since 1740 in response to *Pamela*, concentrating on the years immediately after the novel’s first publication. Starting with *Pamela* itself and with Richardson’s own defenses of it, we’ll look at the multitude of “Pamelas” that crowded 18th-century publication lists. Emphasis will be placed on independent library research and on the recovery and interpretation of eighteenth-century texts. Students will learn to use sophisticated research tools -- electronic databases, microfilm collections, and rare book libraries, for example – efficiently and critically. Because the primary material is demanding and voluminous, we will be engaging very little with secondary writing or literary theory *per se*.

This class is intended for Ben Franklin Honors students. With extra space, it will first accommodate advanced English majors. It will be most useful to those intending to go on to graduate school in a humanistic research field.

Requirements

1. The reading for this seminar will be extensive and demanding. We will be reading real eighteenth-century texts, few of them masterpieces, most of them long, and often in their original format and typeface. The most important requirement is that you carefully read each assigned selection before attending class, take notes, and be prepared to discuss particular language as well as general plots and characterizations.

2. Over the course of the semester, each student will read and report to the class on one article or book chapter on *Pamela* (or, with the instructor's permission, on Richardson and his work more generally) published over the last 10 years, or on a subject of interest concerning *Pamela* (e.g., publication history; 20th-century adaptations; European influence).
3. Over the course of the semester, each student will find one *Pamela*-related primary work, published before 1800¹, that is not included in the assigned reading. This will probably take the form of a text reproduced in a database such as ECCO or a rare book housed in Van Pelt's special collections library; it is also find to venture further afield, to the Library Company, the Philadelphia Public Library, or one of the area college/university rare-book libraries. You might select a edition of *Pamela*, or an eighteenth-century pamphlet, sermon, or letter about the novel, or a set of visual works, or a parody, or an adaptation (e.g., play, opera, children's book, sermon; abridgement, translation).

Study the work you select, bring it to class (in photocopied form, if necessary, but original format is preferred), and, in a presentation of about 30 minutes, talk about the text, its possible audience, its relation to *Pamela*, its themes and language, its materiality, and its place in literary history.

Your presentation should be accompanied by a one-page handout; distribute a hard copy to everyone in the class on the day of your presentation. Here you will 1) provide full bibliographic information for the work you're reporting on: list the author and complete title, place and date of publication, number of volumes, and where you found the text (including call number, if any). The point of providing this information is to help your listeners find the text for themselves, should your presentation make them wish to study the work more closely. 2) compare and contrast the major themes, characterizations, language, narrative structure, and/or physical properties of "your" text to Richardson's *Pamela* or to another work from this syllabus that everyone has read. (For example: "A parody in heroic couplets, seven stanzas long, with 18 lines per stanza. Mr. B. is cast as a plump, bumbling hunter and Pamela as a wise-cracking rabbit." And so on.)

The handout need not be written in complete sentences. Just get the information across in a comprehensible way – lists, outlines, fragments are all fine. The bibliographical information must be formatted in accordance with the *MLA Style Sheet*.

4. Final papers will be submitted in two stages:
 - 1) an Abstract of 3-5 paragraphs (not more), to be presented in class on either April 22 or April 24; and
 - 2) a final essay of 10-12 pages due under the door of my office (FBH 339) at 4pm on the day scheduled for the final exam. There will be no final exam.

The paper assignment is intended to give you a chance to do some truly original research into eighteenth-century literature. Your goal is to address a worthwhile research question. In response to your question, argue a thesis using evidence gathered from careful, close reading of a primary text(s) that you select. Your essay might enter an ongoing critical debate, reinterpret particular episodes or characterizations, or consider the relation between materiality and meaning, for example, It might deal with Richardson's *Pamela* or with later response(s) to it, or combine the two. It *can* make use of secondary literature, but secondary citation is not required of everyone: it depends on the topic and materials you select.

¹ Later texts by permission of the instructor.

In general, as long as you write about a *Pamela*-related text or texts, offer a sound and interesting argument, and use textual evidence, the specific problem or question you address and the texts you use are up to you.

Please feel free to consult with the instructor during office hours as your ideas begin to take shape.

Required Texts

1. Bulkpack for sale, Campus Copy Center. (Available week 2.)
2. Required texts for sale at Penn Book Center, 34th and Sansom : *Pamela* (ed. Keymer and Whatley), *Anti-Pamela and Shamela* (ed Ingrassia), and *Joseph Andrews* ed Goldberg
3. On reserve at Rosengarten: 6-volume resource *The Pamela Controversy*, ed. Keymer and Sabor,.

Course Schedule

NB: Finish reading by the date listed. Always bring the text and your reading notes to class with you.

* = in Bulkpack.

++ in *Pamela Controversy*

<u>Week, Date</u>	<u>Tuesday</u>	<u>Thursday</u>
1 1/16	---	Course Introduction
2 1/21, 23	<i>Pamela</i> Vol I	<i>Pamela</i> Vol II
3 1/28, 30	* <i>Pamela</i> Vol III	* <i>Pamela</i> Vol IV
4 2/4, 6	<i>Pamela</i> (entire)	++ Richardson's Apparatus
5 2/11,13	++ <i>Pamela Controversy</i> Intro. Fielding, <i>Shamela</i>	
6 2/18,20	Haywood, <i>Anti-Pamela</i>	<i>Anti-Pamela</i>
7 2/25, 27	* <i>Universal Spectators</i>	<i>Universal Spectators</i> and handouts
8 3/4, 6	* <i>The Fair Imposter</i>	<i>Fair Imposter</i>
9 3/11, 13	Spring Break (no class) -----	
10 3/18, 20	Academic Conference (no class) ----- Students read * <i>Pamela Censur'd</i> and <i>Joseph Andrews</i>	
11 3/ 25, 27	* <i>Pamela Censur'd</i> , <i>Joseph Andrews</i> -----	
12 4/ 1, 3	* <i>Lady H. Memoirs.</i>	* <i>Pamela in High Life</i> /

13	4/8, 10	<i>*Pamela in High Life</i>	<i>*Mock-Pamela</i>
14	4/15, 17	Cleland, <i>Fanny Hill</i>	Sinclair, <i>Another Pamela</i> ²
15	4/22, 24	Presentation of Abstracts	Presentation of Abstracts
16	4/29	Last Day of Class	

² Upton Sinclair's twentieth-century parody can be purchased on Amazon for under \$5. Look for a real hardback edition, preferably from 1950 or soon after. Please do not buy a print-on-demand version.